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ABSTRACT

This report reviews a program designed to help talented high school students explore the arts. In the first of five sections, major program activities are defined as those intended to increase the students' self knowledge, knowledge of work in the arts, and ability to relate the two in career decision making. Emphasis is on the engagement of working artists to address the student's specialized and interdisciplinary needs. Supportive services for parents, a high staff-to-student ratio, training in an alternative setting, and preservice training for artists as teachers are also mentioned as program activities. A participant summary is included. Section 2 evaluates the attainment of student, parent, and process objectives. For example, the first objective, increasing the student's self knowledge, examines student reflections and reviews the program processes. Processes are described as individual conferences, daily assignments, multiple talent exploration, work evaluation, and problem confrontation. In section 3, anticipated changes and recommendations such as those related to work accreditation, regional participation, new facilities, and improved scheduling are included. The fourth section discusses the major dissemination activities. Related materials are appended. The final section briefly reports on special activities such as attempts to reduce sex stereotyping. An annual report abstract is also presented. (For the evaluation report, see CE 017 745.) (CSS)

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CAREER EDUCATION
ANNUAL PERFORMANCE REPORT

1. Project Number	2. Grant Number	3. Nature of Report
CAN 52001343	G 00750 2312	Annual

4. Project Title	5. Period Covered by this report
CENTER FOR CAREER EDUCATION IN THE ARTS	From: July 1, 1975
	To: June 30, 1976

6. Category of Project: Populations

7. Name of Project Director: Karen Lee Carroll

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CE 017 746

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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I. MAJOR ACTIVITIES

Talented high school students came to the Arts Center everyday after school to work with artists. The atmoshpere: one of serious application to work tempered by the joy of creativity, and the humor and wit of adolescence, a shared love of the arts among students and professionals. The work was its own reward, no credit given, the day too long, and the environment, borrowed. Yet, real love of the work prevailed. The opportunity to find out more about one's self, to work in the arts, and to consider the possibilities of an arts career existed; students were supported in their need to explore talents, encouraged to grow, and guided by critiques, information, and professional insights of working artists.

A. Accomplishments in Learner Outcomes.

Objectives for the learner outcomes were divided into three categories, representing a sequential approach to career education.

1. Increasing students' knowledge of self.
2. Increasing students' knowledge of work in the arts.
3. Increasing students' ability to relate the two in career decision making.

Students expressed a new found sense of self; a strongly positive attitude towards oneself. It was built on an increased

awareness on one's talents - abilities and limitations - and of one's interests and values.

Most profound was the love of the work. Students demonstrated strong postitive attitudes towards all aspects of the work which included developing discipline, constant practice, and slow but gradual improvement. No artificial incentives motivated the work. There were only the rewards of the work itself and the association with adults who were surviving artists. The students immersed themselves in it and gained an understanding of what the work of an artist is really like.

Progress made in the process of career decisions was highly evident. The two initial steps of relating one's talents to potential for success and taking stock of one's interests and values appeared to be under constant evaluation by students as they grew in skills, experienced new dimensions of themselves and found out more about the arts. Readiness for more concentrated career information became apparent as the students moved closer to the conclusion of their first semester. Having developed an understanding of what one could do and how it felt, they were gaining the confidence to think seriously about an arts career.

Similar objectives were identified for parents. Participation in the program was extremely high for this blue

collar-working class community who had rarely ventured near their childrens' school. Some parents became aware for the first time, of their child's talents and/or interests; others welcomed the support for the quest they knew to exist. Parents and students were brought closer to each other in learning about the arts together.

Essentially, students were involved in an experience structured to encourage concentrated work in the arts. The experience was shaped by artists who were, in fact, surviving in one of the most difficult career fields. The mutual respect for and love of the work, and the need to do it, provided the foundation for tremendously productive relationships among adolescents and adults. The parents were not isolated from this experience, but rather encouraged by both students and artists to become involved. The program itslef was designed to cause a maturation of all its participants.

B. Accomplishments in Process Objectives.

The first half of the grant year was devoted to the development of the process. Included were several dimensions.

1. A program taught by working artists.
2. A program with a curriculum designed to address both specialized and interdisciplinary needs.
3. A program with a specialized population: high school students demonstrating strong talent potential and a high level of motivation for work in the arts.

4. A program with supportive services for parents.

5. A program with a high staff-to-student ratio.

6. A program offering training for students in an alternative setting.

7. A program with a pre-service training for artists as teachers.

The teaching staff included a team leader and five artists, one each representing art, dance, music, theatre and writing. The curriculum design provided a framework for study in the arts with emphasis upon career education. The students were selected from auditions. The conditions under which it operated (after school, no credit, borrowed space, limited geographic participation) limited the number of students who were, first, eligible and secondly, able to attend.

The majority of projected plans for parent involvement were followed and well received. The staff to student ratio was one to five. The space was only somewhat adequate for work in the arts, but eagerly shared with us. A program of pre-service training for artists was presented and useful in the semester's teaching.

In conclusion, the accomplishment related to the major processes was that the program was able to function and serve students. While certain conditions created problems for the center, it was still able to get on with the work and demonstrate its effectiveness. (For details on the processes, see Six Month Report to Office of Career Education.)

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION
WASHINGTON, D.C. 20202

CAREER EDUCATION PROGRAM

PARTICIPANT SUMMARY

NOTE. Participants include those DIRECTLY served by the project or, in the case of most parents and persons in the business/labor/industry community, who actively assist in project implementation. "Actively assist" includes efforts such as serving as resource persons, serving on Advisory Groups, providing work experience, etc.

FORM APPROVED
OMB NO. 51-R1187

NUMBER OF PARTICIPANTS *(see NOTE above)* WHO ARE	RACE/ETHNICITY *(all Participants including Handicapped, Gifted and Talented, and Low Income)*						OF THE TOTAL *(column (6))* NUMBER WHO ARE			OF THE TOTAL *(column (6))* NUMBER WHO ARE	
	AMERICAN INDIAN OR ALASKAN NATIVE *(1)*	ASIAN OR PACIFIC ISLANDER *(2)*	BLACK/ NEGRO *(3)*	CAUCASIAN/ WHITE *(4)*	HISPANIC *(5)*	*TOTAL (sum of columns (1) through (5))* *(6)*	HANDI-CAPPED *(7)*	GIFTED AND TALENTED *(8)*	LOW INCOME *(9)*	MALE *(10)*	FEMALE *(11)*
STUDENTS											
ELEMENTARY *(K-6)*											
MIDDLE/JUNIOR HIGH *(7-9)*				1		1		1		0	1
SENIOR HIGH *(10-12)*				34		34		34		7	27
2-YEAR COLLEGE											
4-YEAR COLLEGE											
ADULTS *(non-matriculated)*											
SUB-TOTAL				35		35		35		7	28
EDUCATIONAL PERSONNEL											
TEACHERS			1	11		12				3	8
COUNSELORS											
ADMINISTRATORS				2		2				0	2
MEMBERS OF THE BUSINESS/ LABOR/ INDUSTRY COMMUNITY											
PARENTS											
OTHER *(specify)*											
TOTAL			1	28		29					

OE FORM 467, 2/76

II. EVALUATION

Results in this report are based on in-house record keeping and analysis of various response materials. A third party evaluation will be delivered by Educational Policy Studies and will provide additional insight into the program. Evaluation herein will be approached in terms of the three broad categories of concern, and, in terms of the process.

A. Review of Objectives for Students.

1. INDREASING STUDENT'S KNOWLEDGE OF SELF.

a. The data and what it reveals:

Two primary sources offer insight into progress in this category. They are, first, an analysis of student reflections on their experiences with the program, and second, teachers' observations. Both confirm the students' increased positive attitude towards themselves. In analysis of the student responses to the question "Why do you keep coming?" 100% of the students made at least one substantial remark indicating a positive attitude towards themselves. Twenty-three percent indicated three or more aspects of that positive attitude. This was strongly supported in comments by all students of awarenesses related

to abilities (strengths and weaknesses) and/or values.

Some examples of the comments:

> "What I feel I've produced so far is a better me. I feel healthier and stronger. I also feel as if I'm listening to people better than I used to; I can pay attention longer."

> "Personally, the Arts Center has shown me not to fear individuality."

> "My relationship with the arts is a new experience, a completely enjoyable one. I find myself watching plays, dances, and operas on PBS television constantly because I learn something every time. By force of habit I now search for "Dance Magazine" at the library and constantly search for local performances or exhibits."

> "I have learned to be more confident with my ideas and am not as afraid of criticism as I was before."

Staff observations included a variety of demonstrations of positive attitude and new self-knowledge. They saw an increased willingness to experiment and to be open to new experiences. Students demonstrated more confidence in revealing themselves through work and in class discussions. Assignments based on personal experiences and workbook observations on the self and environment provided additional confirmation of a positive

attitude and increased awarenesses. Teachers noted frequent realizations occuring as students grew to understand more about themselves. Students became more active in making judgements. In final critiques, all staff reported a high degree of growth in personal image and self-understanding.

b. How this was affected.

Both the overall process of the program and the individual approaches of staff had impact on students' self-concept. Among the specific approaches, the following were frequently employed:

(1) Individual conferences.

Students were interviewed as part of the audition process, were offered the opportunity for periodic conferences regarding all phases of the work, and concluded the semester with an individual conference with their instructor.

(2) Daily assignments.

Challenges through written reflection, exercises or in projects, caused students to assess, and synthesize, their feelings about themselves and the arts. Often

these emphasized observation of self and environment. Use of a journal was encouraged.

(3) Exploration of multiple talents.

Through required and/or selected experiences, students could test out a wide variety of talents, abilities and interests.

(4) Evaluation of work and confrontation with problems.

Constructive and supportive feedback was available at many points to help students assess their growth: students were assisted in overcoming problems and encouraged to do so.

Among the process dimensions, the following were seen as contributing factors:

1. Placement in a group where certain values and interests (the arts) were shared and supported.
2. Role models for talented students.
3. High staff to student ratio.
4. Sufficient concentrated time for real follow through in teaching, work, individual critiques and peer group sharing.
5. Strong emphasis upon interdisciplinary explorations.

Included in the first category was also the objective that students would recognize social, economic, educational and cultural forces that would influence their development

in the arts. Some evidence in the written responses and in teacher observations indicated this dimension was beginning to develop. For example:

> "I am gaining self-confidence, not necessarily on the stage but in life as a whole. Out of the programs, I've gained the most from dance. Most importantly, to overcome the fear of self-expression through this art form. I'll have to be blunt . . . there is a certain stigma attached to being a male dancer. Finally, I've realized that that is a lot of crap."

2. INCREASING STUDENTS' KNOWLEDGE OF WORK IN THE ARTS.

This category includes demonstrated competency in skills and good work habits, increased awareness of knowledge about work in the arts and of work values.

a. <u>The data and what it reveals.</u>

Four sources for information here include observations of the staff, staff evaluations of student performance, student written reflections on the work, and attendance records. The most signficant development was the growth in a positive attitude towards the work. The staff observed steady improvement in skills and concepts in all disciplines; good work habits were developing and the attitudes towards that work matured. In student evaluations, more than 52% were given an A grade for concentration; another 36%, B or B+

Concentration was defined as:

> "application of oneself to the work, attendance, devoting energy to the work, demonstrating continuing effort in the development of skills and concepts, ability to work independently and follow a problem through to its conclusion."

Attendance records revealed an average of 94% attendance for those students completing the semester. This included field trips beyond the regular class meetings.

In evaluating progressive development of skills and concepts, the faculty noted 48% of the students were performing at the A level; another 32% at the B+ or B level; only 12% dropped to the C level. For overall quality of work, 96% were given B or higher. This confirms an unusually high level of performance for students.

Student attitudes towards the work were highly positive. The analysis of reflections upon "what they thought about the work" produced most frequently comments revealing a positive attitude. There was also some evidence of factors that would affect success; other information regarding the specifics of job, duties, responsibilities,

the impact of social, cultural and technoligical influences was present to a lesser degree.

Some examples of students comments:

"I really feel that I must improve my skills in art . . . we're learning the basics now . . . sometimes I wish I was like a dieter who ate a grapefruit and lost ten pounds but I know you can't learn these things overnight - practice is essential."

"I think being here has helped me become open in my feelings, as until now I hardly ever showed anyone my work. I respect some of my writing more now, some pieces I can critize better. I think I've always been able to tell if my poems were good or bad, its just now I understand why."

"I realize that time is an important element . . . the length of time I can continue doing something constructive has increased. Since the amount of time increases, my level of involvement becomes higher."

"The Arts Center gives me a great sense of self-discipline and responsibility; self-discipline is the sense that I must get everything I can out of the teacher and their subjects. For instance, everyday I take an hour of voice class despite the fact that I hate singing and have no aspirations or dreams of being a singer. I also put up with alot of embarrassment because I cannot sing to save my life. However, in order to be a musician and composer, as I hope to be, I must have a sense of tone that can only be acquired through voice class and constant practice. So I drag myself to voice class everyday . . . I even like it a little."

b. How this was affected.

Specific approaches of staff included:

1. Constantly relating skills to careers.

2. Individual conferences with students regarding careers and decisions..

The initial audition information gave staff an understanding of students' beginning skills and feelings about art work. In the cases of music, writing and visual art, previous work was presented in auditions revealing the nature of training and the level to which the student was previously involved. All students concluded the semester with individual conferences.

3. Use of TERC's Resource Guides for Students.

Students shared copies of the guides and used them for the basis of group discussions about careers. Not all disciplines were successful in getting students to read the materials.

4. Daily practice in skills and concepts for concentrated periods of time.

5. Contributions of guest artists and staff regarding work and careers in the arts.

Both shared personal insights from their

experience in the field.

6. Field Trips.

Students were exposed to a variety of career opportunities, resources and experiences in the arts.

7. Use of journals.

Students were encouraged to keep personal records of their reaction to and feelings about the work. This helped students synthesize their thinking.

3. INCREASING STUDENTS' ABILITY TO RELATE KNOWLEDGE OF SELF TO KNOWLEDGE OF WORK IN THE ARTS.

This category includes increased competency in career decision making skills, work seeking and work getting skills and awareness of possibilities for continued education.

a. The data and what it reveals.

Sources of data here are two: faculty observations and student writings.

The faculty observed the students progress towards the initial step of deciding to what degree they felt they could attempt a career in the arts. This step is an essential one in that it prepares

students for information on how they might make it happen. Students were observed drawing relationships between their self-knowledge and their experiences with the work in the arts. There was evidence of general appreciation for the arts and all students expressed the desire to somehow keep the arts in their lives. Students began to ask questions appropriate to pursuing a career; they became clearer and more articulate about what they wanted to know. Several sought out summer jobs related to the arts, using information and resources available. The final student conferences with staff revealed much more confidence in the conclusions they were drawing between themselves and work in the arts.

In their responses to the questions of "What relationships are you able to draw between yourself and work in the arts?" students' comments most frequently focused upon the relationship between their values and interests and what they felt was their potential for success.

Some examples:

"I feel the Center has helped me tune into my true desires as a writer and

an actor. I'm losing that sense of laughing apology I portray when exhibiting or performing my art. I can become as serious as I've always wanted to become."

"Other than dancing, I never dreamed of taking theatre and music. But its really great; it has given me a feel of different types of interests that people get involved in. It has also given me the chance to see if I, myself, am interested in these different fields of art other than ballet."

"I will always be involved in the arts but do feel my potential and interest for a life-long occupation lies elsewhere."

"I enjoy the finished product and the feeling that I am really getting somewhere. But the futher I go, the more I see that I have so far to go still. The road goes on forever, but its nice to realize that you are finally going in the right direction."

"I've always known that I wanted a career in the arts, but when I was younger, I was too embarrassed to say that I wanted to be an actress, singer, dancer and writer. So I just went along saying I was interested in medicine, which I thought I was. Now that this Center has started, I'm not afraid to tell the truth about what I want to be to myself or anyone else."

b. <u>How this was affected:</u>

1. <u>Discussions about factors related to success in the arts.</u>

These focused initially on the nature of talent and the role of drive and motivation. Conversation included staff and guest artists.

2. Suggested resources for students.

   Reading materials, auditions, extra programs were recommended on an individual basis.

3. Group discussions within disciplines re: careers and introductory materials.

   Small group discussions entertained the range of possible ways to get involved with the arts; a booklet prepared for students was also used: "Introduction to Careers in the Arts."

4. Individual Conferences.

   Staff spent considerable time assisting students in drawing relationships between their talents and their drive to do work in the arts.

5. Keeping standards of expectations high.

   Students were supported in their quest for an arts career and encouraged to look to the best possible use of their talents.

4. CONCLUSIONS FOR STUDENT OBJECTIVES.

The program was most successful in its first semester of establishing the ground work for continued career education in the arts. With positive attitudes towards themselves and the work supported by awareness of their interests, values, and talents,

students were prepared to deal with more concrete career information. The second semester should then be able to focus upon further development of skills and interests, career alternatives and issues concerning survival, and factors likely to affect one's success. The program should then help the individual student deal with the decision-making process, and take action himself.

B. Review of Objectives for Parents.

The majority of the data on parental participation is covered by the third party evaluation. Data here is primarily in terms of observations by staff.

1. INCREASING PARENT'S KNOWLEDGE OF THE STUDENT.

a. The data and what it reveals.

Two thirds of the parents participated in at least one of the Center's events, which included open houses, parent conferences, and a two part series on arts careers expecially for parents. Another third participated in three or more events. Feedback from parents was very positive. They expressed an interest in their child's future and a special appreciation for the help with the arts. The level of participation was much higher than usual for this community where working parents are not active in school activities.

Some early observations from parents indicated new openness of the part of their child.

> "I am grateful that my son can participate in this program and through exposure to all the arts is learning to appreciate and understand other areas that he would not normally come in contact with."

The majority of parents who attended the workshop series were accompanied by their child. They were able to participate in exercises to open communications among them. All expressed a positive response to this experience. A number of parents expressed their regrets at not being able to participate more. (Almost everyone in the community works one and possibly two jobs.)

b. How that was affected.

1. Continued communications with parents regarding events.

   Parents were invited to participate often, and encouraged to do so in support of their child's talents.

2. Open houses to educate others about the Center, its objectives and the program.

   Displays and materials were developed, as well as presentations, to help parents understand the program.

3. Two-part workshop series on careers in the arts.

   Two sessions were held to encourage parents and students to communicate with each other and share information. The first session focused upon the issues of talent and drive. Guest panelists and staff contributed to the

discussions. The second workshop sub-divided into discipline groups for discussions of careers, training and survival.

4. Use of special materials in workshops with parents and students together.

An exercise in perceptions was developed to facilitate communications among parents and students. In cases where students and/or parents could not attend, materials were mailed home.

2. INCREASING PARENTS' KNOWLEDGE OF WORK IN THE ARTS.

a. The data and what it reveals.

Evidence of increased awareness of skills and work habits, knowledge about work and values will be primarily covered in the third party evaluation.

An observation of participating parents was that they not only wished to support their child in his efforts, but also to be intelligent and as well informed as possible.

b. How this was affected.

1. Two-part workshops series for parents and students.

Discussion included the nature of talent,

the role of drive, and various kinds of careers in the arts.

2. Materials: Booklet "Introduction to Careers in the Arts".

Identified major issues and assumptions plus outlined five ways to get involved with the arts: for each of the five, insights into the work were offered.

3. Open Houses with displays, demonstrations and presentations.

All attempted to educate the public about work in the arts and the program at the Center.

3. INCREASING PARENTS' ABILITIES TO RELATE KNOWLEDGE OF STUDENTS TO KNOWLEDGE OF WORK IN THE ARTS.

This category includes increased awareness of the career decision-making process, of skills in seeking and getting work in the arts, and of ways to continue education. Data from the third party evaluator will be the primary source of information. However, some observations can be noted.

a. The data and what it reveals.

Parents participating in events were often seen struggling with the futures' of their

children. Some demonstrated a trusting attitude while a few repeated many times what they felt their child should do. All were aware of the heavy investment necessary for training and tried to understand the relationship between drive and potential talent. The staff concluded that progress with parents preceptions, attitudes and fears would be slow.

b. How this was affected.

1. Two part workshop series in careers in the arts, materials, and information made available.

2. Conferences for parents with staff concerning the students.

3. End of year written evaluations of student's performance with comments on strengths and recommendations by staff.

4. CONCLUSIONS FOR PARENT OBJECTIVES.

The program made an attempt to develop a positive relationship with parents. Parent response leads us to conclude that some of the efforts reached reached them. As a working-class community, many could not participate due to work schedules even though some events were scheduled twice to attract more of a turnout. The initial plan called for parent conferences at the beginning of the program;

this effort did not materialize; it is suggested that it be tried with the next round of entering students. Where communication-in-person cannot happen, the Center should maintain open channels to keep parents informed about the Center's activities. Above all, the parent response to this year's efforts reinforced the assumption that they needed, and wanted, information and help in supporting their child's talents.

C. Review of the Process.

The process has several strengths and also several problems to resolve. Data here is from records and from staff evaluations.

a. <u>The data and what it reveals.</u>

Between the acceptance of auditioned students to the end of the first semester, a 50% drop in the number of students is evident. Ten percent of that 50% dropped prior to enrollment; another 5% accepted enrollment but never attended. The actual withdrawal rate between enrollment and completion was 23%. Of those withdrawals, reasons included jobs (3%), school pressures (3%), too many other activities (6%), and personal reasons (11%).

The loss in students between auditions and actual enrollment suggests that students are attracted to such a program, find they are accepted, but cannot make the commitment for an after school intensive program. School pressures, other activities and jobs conflicted with such a commitment. Staff observed that while students still had energy when they appeared after school, the program tended to use the energy that normally might go for homework. And without credit for this work, students still had to maintain a full academic load.

Pawtucket cooperating teachers observed that 49% of the students were able to maintain their studies; 31% improved some in their classroom work. Thirty-nine percent demonstrated increased interest in the arts or arts related work in school; 36% maintained their interest in the school arts program.

Comparison with other similar programs suggests enrollments should be approximately 3% of the total eligible population. By these standards, the Arts Center was serving less than half of the students who need such a program. Enrollment was limited to the cooperating school district thereby reducing the

population to draw upon.

Staff evaluation of the facility revealed shortcomings for dance and art; the program, scattered in a large junior high school, had a difficult time establishing a sense of "Center" or community.

Despite the above problems, the Center was able to conduct a worthwhile program. Student attendance for those completing the program was an average of 94%. This reflects a high level of commitment and self-discipline.

b. <u>How this was affected.</u>

1. Time for work: long, uninterrupted blocks of time for concentration and work.

2. Quality staff: working artists with experience and ability to communicate with young adults.

3. A curriculum with training and career education.

4. Difficult conditions: after school, limited participation, no credit, poor facility.

III. ANTICIPATED CHANGES AND RECOMMENDATIONS

The major recommendations for the program are for structural changes within the process. Some temporary, but less than satisfactory, arrangements did make its operation possible for the first semester. Several recommendations have already been acted upon:

1. Accreditation of the work.

   The Pawtucket School Committee approved credit for work at the Center. Work done at the Center will be equivalent to 50% of the required academic work in the Pawtucket schools.

2. Regional participation.

   Regional participation from several school districts will provide a broader base of students to draw upon so that the quality of student and the number enrolled will increase.

Other recommendations are pending:

1. A new facility - appropriate for the training and to be used for program expansion is a possibility for next year.

2. During the school day scheduling.

   Classes would begin following lunch so that students

could return to home schools for late afternoon or evening activities and performance groups.

3. Improved scheduling for the Center.

It will include required related arts experiences, alternative workshops subject to student selection, more interdisciplinary work, in-house sharing, and career education workshops.

IV. DISSEMINATION ACTIVITIES

Major dissemination of information was through the Open House at the Center. The audience included State Department of Education Staff, local business and community leaders, State Government leaders, and families of students. Materials were presented outlining the program goals, its support, and the activities which could be observed during the Open House. Dispalys included the program's goals with photographs and quotes by students - illustrating the program's impact.

The material for the displays has been evolved into a brochure. Copies of the brochure will be distributed to State Career Education Coordinators along with a project abstract. Additional materials in the form of a process package will be available for the cost of mailing and duplication.

Appendixed materials:

1. Open House Information
2. Brochure (when available from the printer)
3. Sample process package

V. SPECIAL ACTIVITIES

Reduction of sex stereotyping is approached simply with one method: the provision of appropriate role models.

This year, two types of stereotyping were encountered and effectively reduced. One related to male dancers. The program encouraged all students to try dance, and five male dancers provided strong role models. For women, who are often discouraged "because there are no great women artists" the role model need is great. As most of the Center's students were young women, the staff and guest artists were proportionately representative of women.

Additionally, the TERC educational materials selected for students carefully avoid such stereotyping.

CAREER EDUCATION
ANNUAL PERFORMANCE REPORT

Abstract
Center for Career Education in the Arts

The major accomplishments for the Center for Career Education in the Arts were first in the establishment of a program for talented high school students, and second, in its success in increasing significantly students' self-knowledge and in developing strong positive attitudes towards work in the arts. The program also achieved success in increasing students' ability to relate knowledge of talents, values, and interests to potential careers in the arts. Parents responded enthusiastically to support services that included career education workshops, conferences with staff and open houses.

The Center is primarily different from regular high school programming in that it emphasizes long periods of uninterrupted time for concentration and work, a staff of working artists, a high staff to student ratio, career education infusion into an arts curriculum and special career education workshops, selection of students by audition and grouping by interests and talents. The intensive program runs fifteen hours per week meeting every day after school for three hours.

The primary objectives for students include increasing

self-knowledge (strengths, talents, interests, values) increasing knowledge about work in the arts (skill development, work habits, careers, attitudes and values), and finally increasing the ability to relate the two in career decision-making. Objectives for parents are similar, stressing increased understanding of their child, work in the arts, and the career decision-making process.

Evaluation is based upon in-house records, staff observations, staff evaluations of students, and student writings. A third party evaluation is also being prepared by Educational Policy Studies.

Data confirms the impact upon student's self-knowledge. Students demonstrated an openness to new ideas, increased confidence in revealing themselves in their work, increased ability to describe their talents, interests and values, and most signficantly, a strong positive attitude towards oneself.

This was supported in the program through high staff to student ratios, explorations in a variety of arts disciplines, exercises and daily assignments, individual conferences and evaluation of work.

Knowledge about work in the arts developed especially in the areas of skills and work habits. Students demonstrated increased abilities in concentrating growth in skills, and positive attitudes towards the work.

The staff of the Center were personally all working artists and the mutual love of the work was shared among adults and adolescents. Projects, exercises, expressions were all chosen to challenge and discipline the student. Students accepted the practice, and sometimes tedious work, as part of the process; the work itself and growth was its own reward.

Relating self-knowledge to work in the arts knowledge was evident in student comments in writings, conferences, and classes. They were engaged in continual evaluation of their feelings, strengths, and values. All expressed a desire to keep the arts in their lives but some began to conclude that a career in the arts would not be for them. Those who were moving toward a career in the arts demonstrated increased confidence in their decision-making. And while it was too early to draw specific conclusions as to how to do it, students had experiences and feedback to base their reasoning upon.

Faculty provided critiques, conferences, group discussions, resource materials, guest artists and field trips to help expose students to possibilities. Students used journals to synthesize their thinking, recording daily their reactions to work and the arts.

Parents expressed an eagerness to learn about arts careers with their children. Two-thirds of the parents attended at

least one of the Center's events to become acquainted with the program. Another third participated in more than half of the events offered. Materials were produced and distributed through special workshops or by mail to those not attending. Parents were given final evaluations of their child's performance in the Center that included notations on strengths and recommendations for further work.

The structure of the program, while able to operate for its first semester had some drawbacks. The first semester was operated in a borrowed space (a junior high school), after school for three hours daily, without credit (as a pilot program), and with a limited population to draw from. Each of these contributed to reducing the number of students who could attend. Strong recommendations for continuation include moving the program into an appropriate facility with during the school day hours, accreditation, and open to regional participation. These improvements should have a tremendously positive affect on the program's impact.

Special activities included an effort to reduce sex stereotyping. This was accomplished by the use of role models: male dancers for young men students, and proportionately high number of women artists as guests and on the staff to meet the needs of a predominately female population.

The program was successful in establishing the groundwork

for further career education in the arts. Students, after a semester that emphasized explorations, demonstrated a readiness for more specific information and experiences related to careers. They do want continued training to be available through such a program and most hope to return for another year. The Center will meet that challenge through career education workshops, group counselling, individual conferences, and perhaps apprenticeship opportunities. The program should then be able to make further progress in meeting its objectives for both parents and students.

The Arts Center
281 Mineral Spring Avenue
Pawtucket, Rhode Island 02860

Program Copy

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APPENDIX

. to the Annual Report on

The Center for Career Education in the Arts

1. Announcement for the Open House held in May to acquaint state and local government, business and education leaders with the program.

2. Program Overview prepared for the public visiting the Center.

3. A Booklet prepared for students and parents to use in career education workshops entitled: "Introduction to Careers in the Arts."

4. Press clippings from February 17 through June 30, 1976 including the local press and an article in the national craftsmen magazine: Crafts Horizons.

Additionally, the Center is having prepared for dissemination a brochere and posters; these are in the process of being printed and will be forwarded as soon as they are ready.

The materials offered for dissemination that cover a description of the program, the evaluation abstract, and a process package are being assembled. The six month report includes what will constitute the process package. A complete package will be forwarded with the brochere and posters.

TheArtsCenter

You are cordially invited to attend an

Open House

on Thursday, May 27, 1976

3-5pm

The Arts Center is located in Slater Junior High School

From rt. 95 take the Lonsdale Ave. exit, left at the traffic light. The school is on the corner of Lonsdale and Mineral Spring Ave.

This model program is funded through the U.S. Office of Career Education.

A Training Program for Careers in the Arts
Sponsored by the Rhode Island State Council on the Arts
401-728-6090/401-884-6410

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TheArtsCenter

281 Mineral Spring Avenue
Pawtucket, Rhode Island 02860

overview

Origins of the program

The Arts Center is the first academic year, intensive training program in the arts for high school students in Rhode Island. It is a model for regional development and an outgrowth of previous programs sponsored by the Rhode Island State Council on the Arts.

How the program operates

Students attend daily three-hour workshops after school. They have been chosen by audition and are sophomores, juniors and seniors from Pawtucket, R.I. Students identify one area of specialized training from art, dance, music, theatre and creative writing in addition to the interdisciplinary work.

Project staff

The staff is composed of a director, an assistant director, a team leader and five artists. The director and assistant are primarily responsible for administration; the team leader and artists are responsible for teaching. The staff is supplemented by additional artists of local, state and national reputation.

program goals

1. Students will explore and develop their talents and interests related to the arts; students will increase their self-understanding.

2. Students will develop skills and concepts related to work in a single (or more than one) art discipline. They will become aware of the career possibilities and factors that affect success and satisfaction in arts careers.

3. Students will be prepared for career decision-making; they will relate their self knowledge to knowledge of arts careers in order to make a more informed career decision.

4. Parents of participating students will become familiar with the talents and motivations associated with arts careers, and increase their understanding of the career decision being made by their son or daughter.

today's activities

3:00 Registration

3:00-4:00 Classes open for observation

Classes are held in several locations throughout the building. They offer insight into the various approaches and concerns of the program.

Collaborations in Dance and Music

room: the Dance Studio (alias cafeteria, 1st floor)

Music and dance students are involved in improvisations where-by the dance inspires the sounds, and the sounds inspire the movement. It emphasises sound and movement exploration and improvisational and spontaneous composition in both forms.

Explorations in ensemble work with theatre and writing students

room: the gym located on the lower level

1. The success of ensemble work depends greatly upon each member's alertness and participation in the event. "The Sticks" is an exercise, ritualistic in aspect, which emphasizes leadership, followship, rhythm, pace and concentration.

2. Storytelling as a group exploration attempts to involve all students in the shaping and telling of a story. It is a creative, collaborative experience dependent upon detail, description, response and development of a story line.

Drawing: developing skills

room: 341, third floor

Drawing is a fundamental skill in the visual arts; both life drawing and rendering are taught as part of the program. Today students are working from a collection of stuffed birds in a variety of drawing media.

Displays and presentations of student work

Main floor and room 122

Exhibits of student art work, compositions by writers, tapes of student compositions and performances by guest artists are available throughout the afternoon.

4:00 Refreshments and group meeting

room: 122, main floor

Marc Kohler's Puppet Workshop performs

Comments by guests:
Maureen Massiwer, Chairperson, Pawtucket School Committee
Dwight Peltzer, Pianist
Ann Vermel, Executive Director, Rhode Island Council on the Arts

4:45 Return to classes

Music: Composition and theory

room: 321, third floor, first door on left

1. Developing compositions as part of a student scenario called "This Isn't A Restaurant" -- songs about the dinner hour. This scenario is a work-in-progress and to be completely student written, directed and performed within the semester.

2. Voice warm-ups, sight singing and keyboard work on Terry Riley's composition "In C".

Art: Drawing continued

room: 341, third floor

Theatre: Student pieces

room: gym, lower level

Rehearsals for student-directed works; each student is a performer in each other's piece.

Writing: Oral storytelling as a prerequisite to writing

room: library, second floor

Dance: Student choreography and performance pieces

room: Dance Studio, 1st floor

this program needs your support

Amount and sources of funds

Primary funding, $65,000, is from the US Office of Career Education. The project is administered by the Rhode Island State Council on the Arts which contributes $14,000 in-kind services to the project. The cooperating agency is the Pawtucket Public Schools contributing $5,000 and housing for the program.

The Pawtucket School Committee accredited the program for the coming school year. Students will receive credit for two courses for the 15-hour per week program. This year, under "pilot" status, students attended without gaining credit, demonstrating tremendous discipline and dedication to the arts.

The program projects growth for the next year to include regional participation and a student body of 100 students. Application has been made for second year funding from the US Office of Career Education.

TheArtsCenter
281 Mineral Spring Avenue
Pawtucket, Rhode Island 02860

AN INTRODUCTION TO CAREERS IN THE ARTS

A Training Program for Careers in the Arts
Sponsored by the Rhode Island State Council on the Arts

some basic assumptions

1. There are many ways to have a career in the arts.

2. While talent is often thought to be the key ingredient in a successful arts career, the most important factor is the desire to do it.

3. If you have some talent in one art form, it is quite likely that you may also have talents in other art forms as well.

4. Building a career in the arts can be as creative as the arts process itself.

5. Different careers in the arts vary in need for training, security, financial reward, type of work, and relationships with other people.

6. There are many careers outside of the arts that use the same talents an artist would use.

how to use this book

This workbook offers some information but is intended to make you think about yourself-

to encourage you to think about your needs, your motivations, how you like to work, what your interests are, and what kind of relationships you want to have with others.

There are some spaces for you to record what you know and feel at this time. As you move closer to your decision, these notes may be valuable.

Most of all, we hope this workbook starts you thinking about what you'd like to know about yourself, careers in the arts, and artists.

Q: How do I know I want to work in the arts?

What interests you? What do you really enjoy spending time doing? How to you like to work?

5 WAYS TO GET INVOLVED WITH THE ARTS :

1 making art objects

1. The making of an art object includes all the "objects" produced in art forms. For example, musical compositions, play scripts, short stories, novels, poems, fashion designs, costume designs, stage and set designs, paintings, drawings, and sculpture are all objects produced by an art process.

2. Making the object, using what is called the art process, or the creative process, is often something one does alone. The artist, himself, makes all the decisions starting from his ideas of what to do through to its conclusion.

3. Because making an art object and being involved with the creative process is such a rewarding experience, a second dimension of the work is sometimes overlooked. In order to make a living making objects, some method must be devised for selling or distributing that object.

4. In selling or distributing art objects, one encounters all the problems of marketing. There are artists who manage this dimension of their work themselves; in other cases, there are agents, dealers, publishers to become involved with.

5. Quality is an important factor in successfully selling any art object. However, other factors are also significant. For example, the artist's ability to produce a body of work demonstrates more fully than a single object his concern for ideas and the medium; the body of work reveals the artist's process and how the work has developed.

6. Of interest to others, including those who will sell and buy art objects, are also such factors as credentials and credits. Competitions, awards, shows, exhibits, performances, publications, and reviews are an important part of many artists' work.

7. There is sometimes a conflict for the artist who makes objects in that the kind of person who can work alone, and likes to work alone, is not often the same person who can deal with a market of dealers, agents, and publishers or who is interested in selling. A successful artist must contend with both dimensions of the work: making it, and then selling it. One cannot live off the work until this problem is solved.

2 performing for others

1. A performer is one who loves an audience.

2. Performers are conscious of "their total instrument". In other words, a performer seeks to train herself through as many avenues as possible including the study of acting, movement, dance, and music. If a performer plays an instrument, that instrument is merely an extension of herself.

3. Essential to good performance is discipline. A performer must be willing to practice and rehearse, and to prepare himself properly for the work.

4. Training is not only a part of a performer's preparation, but likely to be a part of the total career. Throughout one's active career, continuous development and refinement of the "instrument" is sought with the help of good teachers.

5. Performers who understand and can perform other skills within the field are more likely to gain opportunities to work. Not only does it make the performer more valuable to the company, it gives him a better understanding of the relationships among all the people involved in the production.

6. Finding work as a performer is something that can be done by herself, or with agents. All performers must know how to audition, have developed a repertoire, be able to present a portfolio of their credits, and make themselves available for auditions.

7. Of critical importance is the performer's motivation to keep trying, even after rejections and hardships.

8. Part-time work, additional job skills, unemployment and unpaid work are usually part of survival between performance opportunities.

9. As performance is more often ensemble rather than solo, the ability to work with others, to relate to others' energy, and to understand one is a part of the whole is critical.

10. Ultimately, performance is about communication, and there is a special quality among performers who are professional in their attitude, and have a "presence" that allows an audience to enjoy its "willing suspension of disbelief."

3 collaborating with others

1. Collaboration with others, is first of all, working together with others to solve problems or create projects.

2. Central to most collaborative jobs is problem-solving. The kinds of opportunities might include: technical theatre, work in media such as film or television, environmental design, team-teaching, projects that call for different kinds of art and artists to work together to produce new works in dance or performance, ensemble theatre or dance companies, advertising - especially for media.

3. Usually all parties involved in such collaborations must be aware of the art process or the creative process. They must understand how ideas are developed, how to make choices in the refinement of ideas, and how to arrive at a finished work.

4. Artists who work collaboratively are excited about the wealth of new ideas and energy that come from working with other creative people. There is often a greater sense of accomplishing something bigger than one might get from working alone. Sometimes by working together, artists can pool resources and gain more support for their work.

5. Well developed skill in one's craft is essential to such a collaboration as the end result will only reflect the quality of each contribution to the whole.

6. In addition, some appreciation and understanding of other kinds of problems and information is helpful. For example, designers for theatre must know carpentry, painting, electricity; environmental designers must understand architecture and the sciences; artists, to collaborate with one another, must be willing to learn about each other's art form.

7. Collaborators must be willing to accept and work with different kinds of decision making. Some projects will be "directed" having contributions from many people reviewed by one; other arrangements might be more democratic and give equal decision making power to all participants. The ground rules in each situation need to be understood, and the individual must come to know in which kind of a situation he works best.

4 sharing the arts with others

1. Sharing the art experience with others is usually done by people who have themselves enjoyed the arts.

2. This is people-work. That is, the arts are shared with all kinds of people, and in a variety of situations. For instance, the arts can be brought to the elderly in homes for the aged; to men and women, and even adolescents, in prisons and half-way houses; to a community through neighborhood centers and parks; to students in school; and to patients in hospitals.

3. These kinds of opportunities rely heavily upon one's sensitivity to others, and one's ability to understand how someone else can relate to the arts. You have to be able to "see" through someone else's eyes.

4. Verbal skills are also important. Being able to express oneself well, and to talk about the arts to others is essential. Usually, the situation will call for relationships with a variety of people - from those who run programs to those who receive the services.

5. Working with people can be a very rewarding experience, especially if one understands what the arts can do to make life better.

6. There are opportunities in this field not only for the person who "shares" the arts with others, but also for those who are good at planning and administrating programs, events, festivals, and performances. It is a good place for problem-solvers and people with ideas of how to get something done.

7. Interest in more than one art form, or special skills such as foreign languages are often keys to opportunities in this field.

8. Related skills in accounting, budgeting, management, education, therapy, and public relations are useful in obtaining special positions.

5 arts related careers

1. The skills artists use are common to many kinds of activities. For instance, an artist might use voice control, manual dexterity, organizational skills, design skills, or body control.

2. These skills are often required in other fields of employment. The well developed skill of speaking and dramatically expressing oneself is as important to the lawyer and the minister as it is to the artist.

3. Problem-solving exists in almost every type of work. The creative process or the art process is a fundamental part of prob -solving. One who has developed an understanding of the creative process can apply it to all kinds of situations from daily life to professional work.

4. In addition to the possibility of applying arts skills and creative problem-solving to every kind of work, people with artistic abilities seek to keep the arts somehow present in their daily lives. They might continue to be an "audience" for the arts, going to performances and exhibits; they might become active in supporting the arts by serving on boards and with agencies interested in the arts; they might continue to work in their art form and to enjoy the dimension it brings to their personal lives.

5. People can have many careers and creative people do well at making changes and taking risks to gain more from life.

6. Everything one does has an impact upon one's person; as the creative person experiences life, his ideas and imagery and interest in media will change. Often, artists emerge out of other professions when they feel ready to communicate and/or express their experiences. For example, playwrights can start writing late in life and make a tremendous contribution to the arts; others survive for a while off other related work and turn to the arts even as late as retirement.

back to you, again

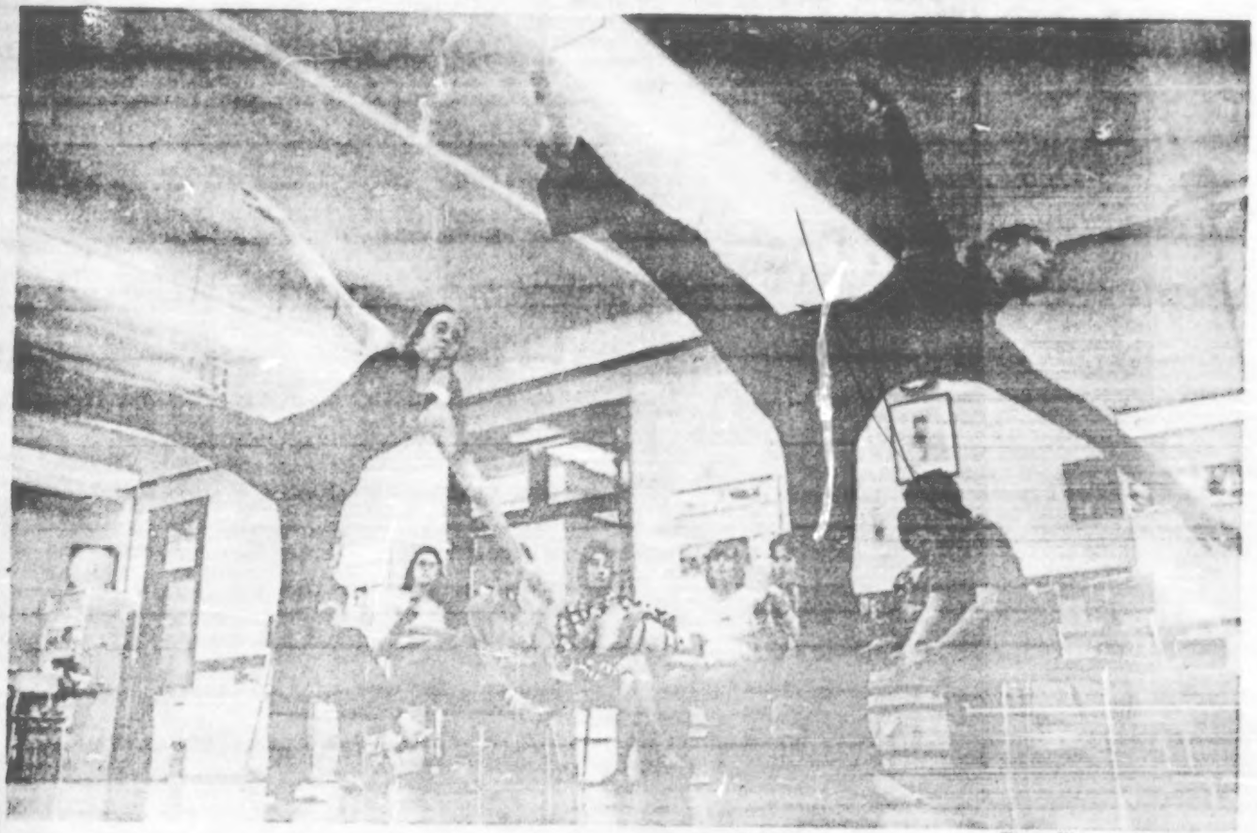
In this space, write about the experiences you have had so far with the arts. Which of the five general ways of getting involved in the arts have you experienced? What did you like, and what did you not like? Also try to list the things you would like to try and the questions you would like to ask.

for more information:

talk to artists
explore your talents
see some art
read

Pawtucket Times

VOL. 355 No. 50 | PAWTUCKET-CENTRAL FALLS, R.I. | FRIDAY, MAY 28, 1976 | 20 PAGES



Times Photo by Earl Dumin

ARTISTIC BALANCE — Joann Tomlinson, left, and Julie Acevedo, dance students at the Pawtucket Arts Center, display their skills to the improvised accompaniment of several of the center's musicians. The demonstration was part of an open house program at the center on Thursday. Story on page 3.

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Arts Center: 'A Better Me'

By WENDY QUINONES
Times Staff Reporter

They circle slowly in eerie silence, accompanied only by the soft rattling of the bamboo poles scraping back and forth, back and forth over the uneven wood floor.

Lifting the poles and lowering them, pointing first to the floor and then to the ceiling, the ten circling figures watch closely the dark-haired girl in faded blue jeans who leads their movements.

Abruptly they halt, first touching their poles to the floor in the circle's center, then raising them until they cross and touch each other.

An almost imperceptible nod from the dark-haired girl transfers her power to a woman in a bright striped dress.

She gently shakes her pole, the soft bamboo clatter filling the room. Then, like a flower furling its petals for the night, the circle closes, step by slow step, until the ten figures are touching, their poles stretching upwards toward the ceiling.

Just as slowly they retreat, opening the circle and lowering their poles until they touch and cross again.

This circle, its ritualistic movements improvised by the theater and writing students who gripped the bamboo poles, was only a part of the activities on view at Thursday's open house at T[illegible]rts Center, a training program for high school stu[illegible] considering careers in the arts.

Groups of parents and teachers roamed through Slater Junior High School during the two-hour event, viewing the classes and exhibits of student work.

A floor above the moving circle, dancers in leotards and tights sat in impossible positions on the floor, bending and swaying and twising to the improvised sounds of a collection of small instruments.

A recorder, drums, an oboe, a violin and a tambourine, among others, were passed from hand to hand as the dance and music combinations ended and began anew.

Up still another flight of stairs, motionless birds posed untiringly for a small group of artists. One girl scratched with pen and India ink to capture the infinite tiny fibers on the feathers of the pheasant stuffed and strutting before her. before her.

Another worked with pencils in whites and muted grays to portray the subtleties of the snow goose poised on her table.

These students are some of the 35 or so Pawtucket high schoolers who come to the center for three hours each day after school to explore their talents and commitments to the arts.

Many, according to the center's director Karen Carroll, will go on to careers in the arts; some will not. But all will have the opportunity here to begin learning the skills required of professionals in their chosen fields.

That opportunity and its results are welcome, if statements by the students are any indication. Printed in inch-high letters and scattered about the walls, their words were interspersed among photographs of the students at work.

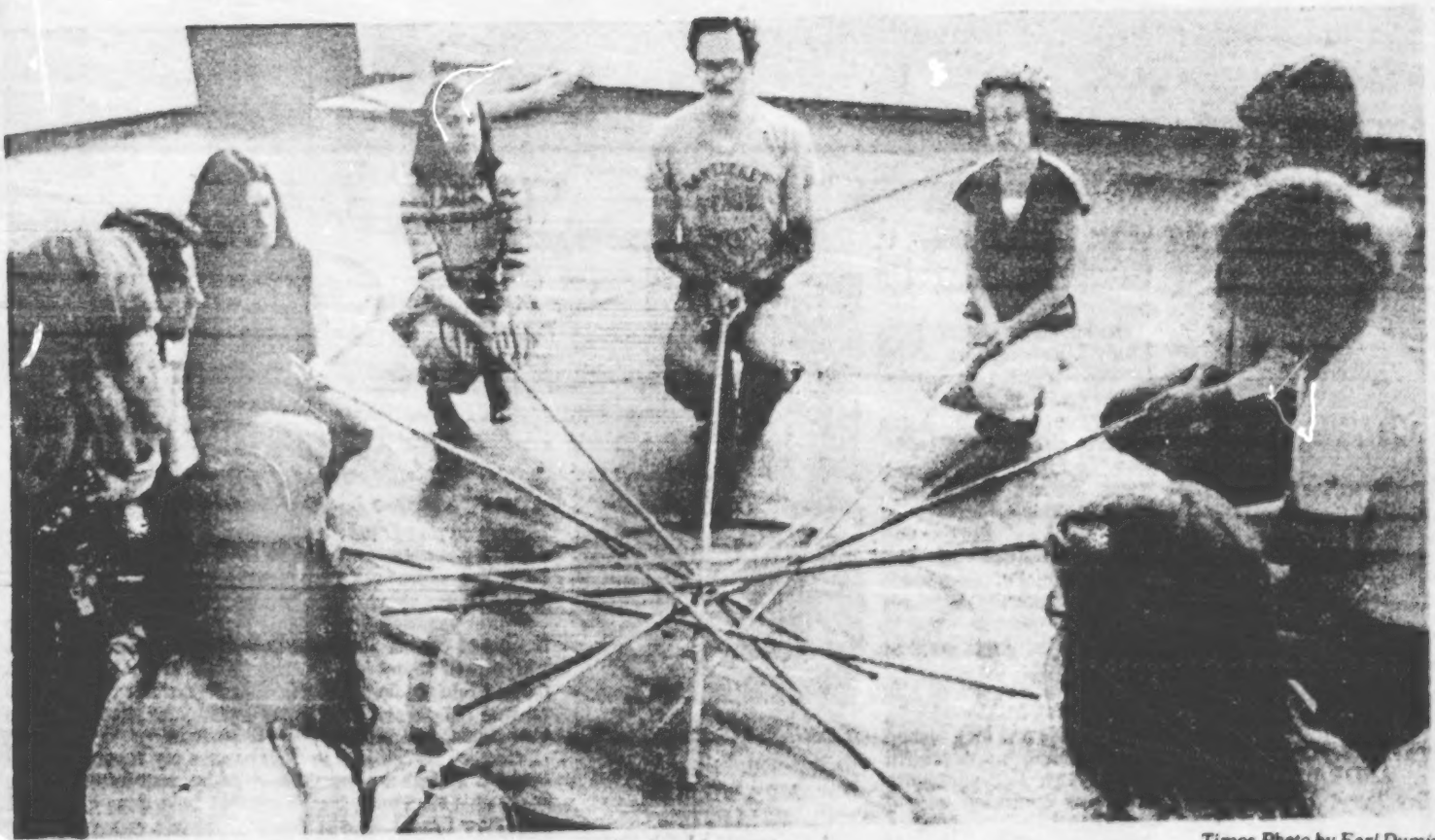
"What I feel I've produced so far," said Janet Peters, a theater student, "is a better me."

John Plamondon, a writer, said he likes the attitude his studies are enabling him to assume. "I'm losing that sense of laughing apology I portray when exhibiting or performing my art. I can become as serious as I've always wanted to become," he said.

But the loudest praise for the center's effortscame from William Noonan, a music student. "The Arts Center gives me a great sense of self-discipline and responsibility," he said.

"For instance, every day I take an hour of voice class despite the fact that I hate singing and have no aspirations or dreams of becoming a singer. I also put up with a lot of embarrassment because I cannot sing to save my life. However, in order to be a musician and composer, as I hope to be, I must have a sense of tone that can only be acquired in voice class, and constant practice, so I drag myself to voice class every day...I even like it a little."

Pawtucket Times
May 28, 1976



Times Photo by Earl Dumin

WITH POLES crossed and knees bent, theater and writing students at The Arts Center learn to work in unison in a group by following one another in improvised movements. Instructors in this group, which was working with bamboo poles during Thursday's open house at Slater Junior High School, are David Berry, drama teacher, wearing the printed T-shirt, and Priscilla Cane, writing instructor, in the striped dress. The center trains Pawtucket high school students for careers in the arts.

Pawtucket Times
May 29, 1976

Career Arts Workshops: By Way Of Introduction

Several workshops related to Pawtucket's new career arts program are being planned by the program's coordinators.

Karen Carroll, project director, said the workshops are oriented primarily toward parents of present students and prospective students and their parents. All will be held at the Pawtucket library.

The first workshop, "Introduction to Career Arts," will be Saturday from 10 to noon and will be repeated Tuesday night from 7 to 9.

The second, which will provide an opportunity to meet artists from various disciplines within the program, will be on Tuesday, May 18, from 7 to 9 p. m.

Arts Center Open House

The Arts Center, a state-run training program in Pawtucket for careers in the arts, will hold an open house program on Thursday from 3 to 5 p.m. at its headquarters in Slater Junior High School, 128 Mineral Spring Ave.

Some 35 students in grades 10, 11 and 12 are currently enrolled in the program which runs three hours a day every weekday at the school. The center's faculty consists of professional artists in the fields of drama, dance, writing, music and the visual arts.

During the open house, the public is invited to sit in on regularly scheduled workshops from 3 to 4 p.m. At 4 p.m., a special program is scheduled featuring the Puppet Workshop of Providence.

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Dance Programs Set

Two Times For 5 By 2

The 5 by 2 dance company, a modern dance repertory company of two dancers, will perform twice in Pawtucket during its residency this week at Brown University.

Tonight at 7:30, the company will present a lecture-demonstration of modern dance at the Oak Hill Tennis Club, Cleveland St. The program, sponsored by the city of Pawtucket, is open to the public without charge.

On Friday afternoon, the company will present a workshop performance at the new Pawtucket Arts Center in Slater Junior High School. This appearance, for friends of the Center, students and their families, will be followed by a pot luck supper in the school cafeteria.

Founded in 1972, the two member company of Jane Kosminsky and Bruce Becker has since appeared at Jacob's Pillow, the American Dance Festival at Connecticut College and at many campus appearances such as this week's at Brown.

Their work has been favorably reviewed by dance critic Clive Barnes in the New York Times; Walter Terry in Saturday Review and in Dance Magazine.

Both artists were award winners at New York City's High School of Performing Arts. Ms. Kosminsky has been on the faculty of the Julliard School since 1971 and has been a guest teacher at Sarah Lawrence and other schools.

Mr. Becker has taught at Utah State University, was resident soloist with the Batsheva Dance Company of Israel and has appeared extensively on network television.

The "5" in the company's title refers to the five dances in their repertoire. These include "Time" by Jose Limon; "Sola" by Mario Delamo, a work to music sung by Janis Joplin; Meditations of Orpheus by Norman Walker; Negro Spirituals by Helen Tamiris, and "A Cold Sunday Afternoon a Little Later" by Cliff Keuter.

Tickets for a performance at 8 p. m. Saturday at Brown's Alumnae Hall are available at Brown.

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Craft Horizons: April 1976

YES, BUT CAN YOU EAT ON IT?

In Pawtucket, Rhode Island, 60 talented high school students—serious about art—have the opportunity to find out if they want art to be their life's work. The first Center for Career Education in the Arts, funded by the U.S. Office of Career Education of HEW with a grant of $65,000, began in January under the direction of Karen Carroll. Six artists staff the center, providing an intensive after-school program five days a week. Musicologist Charles Cofone is the staff leader, sculptor Chris VanAllsburg is the visual art specialist, Margot Schevill the music specialist, Marilyn Cristofori the dance specialist, Ann duCille the writing specialist, and David Berry the theater specialist. Supplementing the permanent staff are five artists-in-residence selected by the Rhode Island State Council on the Arts, as well as guest artists. Students receive an interdisciplinary approach to the arts, specialized training in their individual fields, and career education to assist them in making vocational decisions.

Artworks, an outreach program supported by a $22,500 grant from the Rhode Island Department of Education, operates on the same principles as the center in Pawtucket, though on a smaller scale. The first Artworks program is located in Cranston and conducts sessions one night a week, led by painter Bernadette Hackett, assisted by visiting visual and performing artists and writers. Under this program, training for careers in the arts is available to motivated high school students throughout the state.

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